Previous references
Edn 354 07(1 5)

1911-12
(Education)

File No 289-10

Serial Nos 1 — 4

Later references
Edn 434-11(1 2)

GENERAL AND REVENUE SECRETARIAT

Serial Nos 1 — 4

Part B for March 1912

SUBJECT

Confirmation of Mr H P Krishnaraos as music master in the Normal School, Mysore

From the D of Ed No 7227/550 dt 15-2-1911
Recommends confirmation of Mr H P Krishnaraos in class C IV (50-10/2-100) as music master in the Normal School, Mysore, from 10-8-1908 the date of his assuming charge

2 To the D of Edn No 9730 dt 26-5-1911 Calls for further information regarding the work turned out by Mr Krishnaraos

3 From the D of Edn No 649/52 dt 15-7-11 Submits the information called for

4 To the D of Edn + comptr No 7002-13 dt 26-3-1912 Directs that the appointment should continue for another three years on probation

G R S 58

Narayana Rao
15-5-1912

5432

FRS 11] 1910-11

GENERAL AND REVENUE SECRETARIAT

(Education)

NOTES

File No 289-10

FILE HEADING

Confirmation of Mr. H P Krishna Rao as Music Master in the Normal School, Mysore

From

The Dept of Edn in Mysore

No 722/550 Dated 15/2/11 Received 21/2/11

Diary No. 5432 | Enclos | Spare Copies | Serial No 1

BRIEF ABSTRACT OF LETTER

Recommends that Mr. H P Krishna Rao who has been appointed as Music Master in the Normal School, Mysore, on Rs 50 in Class IV (50-2½-100) as a tentative measure in G O No 897-5/Edn 354-07-5 dated 25th July 1908 may be confirmed in his appt from 10-8-08 the date of his assuming charge.

NOTES AND ORDERS

Sent with References. Mr. H will have to be Consulted

Mysore 33 21/2/11

2 The notes in the connected file (354-07) shew that the appointment was intended to be a permanent one. It may be so ordered now.

20 for II for remarks

23/11

NOTES—First sheet

GI B—15,000—24 4 09

G R S 12]
General and Revenue Secretariat

Ed File No 289 of 1910-11

Serial No

723

R

3 Subd

In accordance with para 3 of G O No 873-5-Ed 354-07 dated the 25th July 1908 provision is being made in the Budgets for the pay of Mr HP Krishna Rao (50-10/2-100).

How (86)
3 3 11

3/3/11 The allotments made and tentatively and in the present letter the D E makes no mention about the specific achievements of the teacher or the benefit he has conferred on the students He has not even given the Non Students who have taken up music as a study or what the teacher is actually doing He considers it desirable to make the place permanent

The object was to train Vernacular teachers in the Normal School who could afterwards teach singing better to the boys to whom singing lessons in singing was part of their general study

5 The addition of the word "tentative" in the draft order appointing Mr K Rao & the Dewan himself is perhaps significant

This was apparently to meet the budget requirements for that particular year

6 In the absence of Statistics and in the absence of a Scale providing for a Music Master in the Normal School proper all time it is not possible to support the application

Ed 3 3 11.

7 MV 4/3

8 Submitted.
MV 4/3 Secy

9 Secy 6/3/11

NOTE—Contn sheet

33 GPB—50 000—12 8 10

G R S 12]
General and Revenue Secretariat

File No 289 of 1910-11

Serial No

9 2nd Cr

1686

10 A music man is very useful — in fact absolutely necessary in the Normal School now. All the trained teachers should be able to sing passably the Kindergarten & Religious Songs prescribed — The D.P.I.'s proposal should be sanctioned.

Dewan

13/3/11

10601
17 3 11

11 Please call for a report on the lines introduced in the Fine Arts Schools on the points noted in Mr Bakhale's letter of 5 May & for a scheme for the study of Indian Music, (in which latter the training school, the scientific teaching of Indian music is also included), for making teaching of an evening class open to the public also, for the study & publication of Indian books on a

15 May 11

Note — Co tn he t

CPB— 0 000— 12 8 10

Serial No	
12	Put up Dept submit to 2nd Cr clg 18/5/11
13	Draft Submitted (Mr Wilkie 2nd Councillor) 15/5/11 14 19/5/11 Draft appd by 2nd Councillor 20/5/11 mst
15	Issue clg 20/5/11
2	To the Dept of ಫೈಲ್ No 648/52 ಫೈಲ್ 157/11 Calls for further information regarding the work done by Mr H P Krishna Rao
3	From the Dept of ಫೈಲ್ No 648/52 ಫೈಲ್ 157/11 Furnishes the information called for.
16	Mr Krishna Rao has been doing the following work - (1) He teaches music for 4 hours

NOTE—Contn sheet

Serial No

a week in the Normal School.

(2) The number of students who took up Music in 1908, 1909 & 1910 were 4, 18 & 18 respectively

(3) The Evening class of Hindu Music open to the public was formed in Sept 1910 the time devoted to this class is 4 hours a week. The strength of this class is 12.

(4) The number of Vernacular Lectures printed till now by Mr Krishna Rao is 40.

(5) He is publishing a periodical called the Indian Music Journal a copy of which is enclosed

Submitted for orders

Secy

Rm 28/11

27/9/11 17 Mr Krishnarao's musical publication was recently referred to by the Bombay Governor in a speech

CPB—50 000—12 8 10

GRS 12]
General and Revenue
& Secretariat

File No 289 of 1911

Serial No

on Hundur Indian Music -

18 Sub to Devan with refce to his note of 15 May 11

13116
19 8. 11

19 I think that the period of Mahamm (a typewriter) may continue for another 3 years - I would like to see more singing masters trained & trained fully, & and not, the Bombay Governor's economum notwithstanding] Ltr 5 MR

20 Public draft & submit to SofC

CSO 7/3/12

CSR 7/3/12 hm

21 Draft Dated -

Mr Councillor) -

11/3/12

32

hm 11 3 12

I think is not 6 years too long a period to keep a man on "tentative" service? But if Draft approved to SofC

CSR 12/3/12

hm

14/3/12

NOTE—Contn sheet

CPB—50 000—12 8 10

G R S 12]
General and Revenue
Secretariat

File No 289 of 1910 - 11

Serial No 23

To Br II for concurrence

bn
14 3 12

Subr
14 3 12

24

15-3-12

25

bn
16/3

bn
18/3/12

26

bn
18/3/12

Issue

bn
18/3/12
Through Br II

4 To the Dy of Edn & Cmptlr, Nos 2002-3 dy 26 3 12

Directs that the appointment should continue for another 3 years on probation and states that in the meanwhile Govt would like to see more thirsty masters trained and successfully passed out-

NOTE — Contn sheet

CPB—50 000— 12 8 10

D-5432

Edn 81]

OFFICE OF INSPECTOR GENERAL OF EDUCATION IN MYSORE

No 7227/550

Bangalore 15th February 1911 19

Edn 289-10

From

J WEIR ESQ M A

Inspector General of Education in Mysore

To C S Balasundaram Iyer, Esq , B A ,

Offg Secretary to the Government of H H the Maharaja of Mysore, General and Revenue Departments, Bangalore

SIR

I have the honour to inform you that the appointment of Mr H P Krishna Rao as a Music master in the Normal School, Mysore on Rs 50/- in class 50-10-/2-100 was sanctioned as a tentative measure in accordance with Government Order No 873-5 Edn 354-07-5 dated 25th July 1908 He joined duty in the Normal school on the 10th August 1908 He has been working since that date satisfactorily I think that it is advisable to maintain the appointment of a music master in the above class (50-10/2-100) permanently in the Normal school I recommend that Government may be pleased to sanction the confirmation of the appointment with effect from date of Mr Krishna Rao's taking charge i e from the 10th August 1908

I have the honour to be,

Sir,

Your most obedient servant,

J Weir

Inspector General

T N R

GRS 26]

Sus 108-10

289-10

File No

Serial No 2

Diary No of letter replied to 5732

No 9730
EDn 289-10
8265/11

General and Revenue Secretariat
( )
the 19

To

The Dy Dir of Edn
in Mysore

Date of issue 26 5 11

Signed by MrBR

Sir,

With Reference to your letter No 7227/550 d/the 15th February 1911 Recommending that Mr. H P Krishna Rao may be confirmed in his appointment as Music Master in the Normal School, Mysore, I am directed to request that you will be so good as to furnish a report

over

SUBJECT

11/5/11

4/5/11

Showing the ~~Service of his~~ achievements of
Mr Krishna Rao since his
appointment as Music Teacher and
~~work~~; the benefit he has conferred
on the Students and the public.

2 Information on the following
points may also be furnished:—

(1) For how many hours ~~and~~ a week
he teaches music in the Normal
School?

(2) What is the number
of Students who have taken
up music as a Study.

(3) Has the evening class of Hindu Music open to the public
as proposed in Mr Bhatia's letter
No 9264/633 of the 5th May
1908, been formed and if
so how many ~~public~~ people
are attending this class and
for how many hours a week
Mr Krishna Rao gives in-
struction to them.

(4) How many Vernacular
Teachers have been trained

List of enclosures,

Copied by

Examined by

GPB—20 000—2. J 10

G I S 27]

GENERAL AND REVENUE SECRETARIAT

(Continuation Sheet draft form)

by Mr. Krishna Rao in Scientific Music.

5. How far the appointment has enabled Mr. Krishna Rao to make a further study of the subject and whether he has published any higher works on Indian music since his appointment

20/5/11

Mr. Clr

19/5/11

For Secy

Mr Clr

16/5/11

GPB—10 000—22 2 11

D 429

Edn 289-10-3 (5

Edn 81]

OFFICE OF INSPECTOR GENERAL OF EDUCATION IN MYSORE

No 648/52 Enc 3

Bangalore 15th July 19 11

From

J WEIR Esq MA

Inspector General of Education in Mysore

To

C S Balasundara Iyer, Esq , B A ,

Offg Secretary to the Government of H H the Maharaja of Mysore, General and Revenue Departments, Bangalore

SIR

With reference to our letter No 9730/Edn 289-10-2 dated the 20th May 1911 requesting the submission of information on the points raised regarding the work done by Mr P P Krishna Rao, Music Master, Normal School, Mysore, I have the honour to forward herewith an extract from the report of the Head Master of the Normal school together with a copy of Mr Krishna Rao's report The extract has reference to paras (1) and(2) and the Master's report to paras (3), (4) and (5) A copy of the Indian Music Journal edited by Mr Krishna Rao is enclosed herewith for reference

I have the honour to be,

Sir,

Your most obedient servant,

J Weir

Inspector General

TNR

Eu 6Ed 287 1.-3

16

THE
Indian Music Journal

EDITED BY H. S. KRISHNA RAO B.A.

India —Rs. 6 a year. *Foreign* 9 Shillings a year.

VOL. I] APRIL 1911 [No. 1

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MYSORE

Printed by M. B. Madappa at the Crown Press

and Published by the Editor

H H The Maharaja of Mysore G C S I

A Patron of Arts and Literature

(Vid Page 14)

The
INDIAN MUSIC JOURNAL.

A MONTHLY JOURNAL

VOL I APRIL 1911 No 1

IT is with tremble and hope that we place our new venture before the public While the need for such a journal is patent it has yet to be recorded that a similar attempt by Mr A M Chinnasamy Moodaliar M A Secretariat Madras some years ago met with little encouragement and its failure involved the founder in considerable financial loss The only musical journal in the country is the *Sangitamrut Pravaha* published by theGandharwaMahaVidyalaya Bombay but its usefulness is unfortunately limited by the fact that it is conducted in Hindustani A journal conducted in English and with modest financial needs will it is believed realise hopes of a wide patronage Further well known musicians like Messrs Veena Subbanna Veena Seshanna Bidaram Krishnappa Sundara Sastriar and Vasudevachar have kindly allowed us to draw upon their learning and Messrs Weekes & Co of London and the *Crown Press* of Mysore have been similarly generous with regard to terms of printing Eminent gentlemen from Belgaum Bombay Bangalore Madras Travancore and Ceylon have also promised their support We hope that the subscription will be considered reasonable when it is realised that technical journals especially those devoted to music require special printing and blocks have to be obtained from England We appeal to all persons of light and leading to co operate with us in this enterprise and enable us to conduct the journal with success

Raga Vibodha

Translated by
R SAMASASTRY B A MRAS

[Ragavibodha is the name of a metrical work on Music written in Sanskrit by Somanatha, son of Mud gala and Jhampa As stated by the author himself, the work was written by him in the year of 1531 Saliva hana Saka (1609 A D) The work consists of five chapters and has an excellent commentary made by the author himself The author seems to have been a very great Sanskrit scholar, as is evident from the way in which he has composed a number of Sanskrit verses susceptible of a number of meanings at the com mencement of the worl The introo ductory verses are so composed that they not only deal with the subject matter in hand, but also convey salutation to the gods and goddesses to whom the author was devoted Since it is tedious to translate the various meanings of these verses, only the meaning connected with the subject will be rendered here in English Of the five chapters com prising the work, the first treats of musical notes, the second Vina and other musical instruments, the third of Melas, or primary scales,the fourth of ragas or derivative scales and the fifth of musical compositions]

For successful completion of my work, I bow to Ganapati who is the primary source of the pleasure of Parvati his mother, who is the sole object of devotion to all other gods, who occupies a conspicuous position among the gods and who is the heavenly teacher Sloka 1

Salutation to Sarasvati, the god dess of speech, who pervading the whole universe, and playing on her favourite musical instrument, Vina, is the one source for all kinds of linguistic transactions of the world

Born of the family known as Sa kalakala, possessed of learning, bear ing the name, Soma, I the son of Mudgalasuri, the son of Mengana tha, though possessed of little intelli gence compose a musical work with definitions and illustrations some of which have been borrowed from the worl s of ancient teachers 3 4

The metres that are chiefly employ ed in this work are the Parthya and the Vipula, which are the varieties of the Arya metre By the use of these verses, all that I have to say on Music here are easily explained 5

Music (Gita) is of two kinds Marga (celestial) and Desi (terrestri al) That kind is called Marga which was sought after by Brahma and other Gods, which was practised by Bharata and other sages in the presence of Siva and which is, there fore, worthy of respect 6

That which varies in accordance with the tastes of the people of different countries tending to the gratification of their hearts is called Desi Since it is varied according to the local tastes it is the Desi which is chiefly treated of here 7

In this work the following are treated of in five chapters in order (1) Srutis and Swaras (Quarter tones and notes) (2) the varieties of Vina the Indian lute (3) Melas or Primary scales and their number (4) Ragas or derivative scales and (5) their forms 8

Though desirous of worshipping the three Gods Brahma Vishnu and Siva the devotee in order to attain the *Purusharthas or objects of life has to meditate on Nada the sound since the Three Gods are declared to be quite identical with it 9

When desirous of speaking the inner man sets the mind in motion the mind so excited strikes the vital heat of the body that heat shakes with its wave the air that resides in what is known as Brahma Granthi near the navel the air rising up through the navel the chest (heart) the throat the head and the mouth in order produces such sounds as are called Atisukshma (very subtle) sukshma (subtle) pushta (developed) Apushta (undeveloped) and Kritrima (Artificial) These are the sounds that deserve to be sung 10 11

Again those sounds that proceed from the chest (heart) the throat and the head are called *mandra* (the low or base tone) *madhya* (medium) and *Tara* (high or shrill tone) respectively Of these three kinds of Nadas or sounds the succeeding one is twice as high in pitch as the preceding one I am going to point out how these sounds take the form of Srutis (quarter tones) and Swaras (notes) 12

There is in the chest (heart) a nervous chord called Sushumna and above it there are two more termed Ida and Pingala Connected with them there are twenty two delicate nervous chords stretched crosswise and these give rise to twenty two Srutis or minute intervals of which each is higher in pitch than its predecessor 13

The same (arrangement of sounds) is found in the throat as well as the head From these Srutis or minute intervals there are formed the seven *swaras* or fundamental notes they are called *swaras* because they are naturally or intrinsically of a pleasing nature 14

The names of those Swaras are Shadja Rishabha Gandhara Madhyama Panchama Dhaivata and

*These are four in number (1) Dharma or Righteousness (2) Artha or wealth (3) Kama or the gratification of desire and (4) Moksha or emancipation

Nishada *Sa, ri, ga, ma, pa, dha ni are abbreviations for the names 15

The number of †Srutis or accessory sounds relating to the seven notes *sa, ri, ga, ma, pa, dha, ni* are 4, 3, 2, 4, 4, 3, 2 respectively These together make up the number 22 16

They (sa, ri, ga ma, pa, dha, ni) become distinct in the ‡4th, 7th, 9th 13th, 17th, 20th and 22nd Srutis or intervals 17

Four metallic wires are made to run over the *Meru of a long Vina (Rudravina) which will be described hereafter (in the 2nd chapter) Of these the first wire makes a low sound and the other three make higher sounds, each a little higher than the other 18

Below the fourth wire twenty two small wooden or metallic pieces (called saris or frets on the Vina) are to be so arranged that the wire pressed against them gives rise to twenty two sounds each higher than the other 19

Between any two of the twenty-two sub divisions it is not desirable to produce any other sound The twenty two sounds made by the striking of the wire against the frets are srutis In the fourth wire †Shadja is manifested at the Meru Rishabha is manifested at the third fret Gandhara at the fifth and Madhyama at the nineth 20

These notes correspond to C D E F G A B respectively of the European scale Together they are called a Saptal a or Septave When the first note C is repeated at the end it becomes a complete Octave or Ashtal a

1 Tivra 2 Kumudvati 3 Manda 4 Chandovati	Sa	1 Kshiti 2 Rakta 3 Sandipini 4 Alapini	Pa
1 Dayavati 2 Ranjani 3 Ratika	Ri	1 Madanti 2 Rohini 3 Ramya	Dha
1 Roudri 2 Krodhi	Ga	1 Ugra 2 Kshobini	Ni
1 Vajrika 2 Prasarini 5 Priti 4 Marjani	Ma		

‡ For example *sa* consists of four intervals and the note *sa* is heard distinct in the 4th interval Similarly *ri* consists of three intervals and it is heard distinct in its third interval or 7th interval from the beginning and so on It is only the seven distinct notes that are in every day use in practice The other minute or accessory sounds are used consciously or unconsciously as graces and embellishments

The musical instrument referred to here is a Sruti Vina It is different from the one which is now in common use and named Swara Vina Meru is a little piece of wood or ivory (about two inches high and four inches wide) placed at the head of the frame of the Vina It is for strings to run over

† Here it is to be understood that Shadja which is distinctly heard at its fourth interval is manifested in the Vina at the meru Ri which is distinct at the 7th interval from the beginning is manifested in the Vina at the third fret Similarly with other notes Compare 20th and 21st stanzas with the 17th

Tyagayyar

This sketch or g nally appeared in a serial form in the columns of the *Hi d* and s here reproduced th the k nd per n s on of the author

The biogiaphv of great men has alwavs a perennial interest to the ordinaiy mind to which the character and the inner worl ings of genius are as much a sealed bool as any of the my teries that enshroud human knowledge It is said that a natural curiosity is generally felt to know something of the lives of great men who have consecrated their genius to embellish noble feelings through works of art through which they shine like brilliant meteors in the eyes of the wondering and delighted crowd How they act as men how their aspirations rise above those of the ordinary run of mankind how their lofty purposes are carried cut in actual life these are a few of the many subtle acts of life which puzzle the ordinary brain If they by their superior force of character and the working of the inner springs of action are calculated to leaven the masses and if they bv their lofty ideals are destined to elevate humanity they are necessarily looked upon as beings apart and are honored with rare homage History has consecrated such men and raised them to the highest pinnacles of fame Incar nations and reincarnations of deified heroes follow the same law of great ness which elevates them high above ordinary mortals One such life is that of Tyagayyar who is justly regarded not only as one of the most ethereal and delicate of the tone poets but also a great teacher who conveyed the highest truths of life through the most agreeable medium of his musical compositions which are far more impressive in character than any that can be interpreted through the ordinary language

The great sanctity of Tiruvaiur in the Tanjore District attracted the ancestors of Tyagayyyar With the very meagre details at our disposal we cannot trace back earlier than to his grandfather by the name of Giriiajakavi who was a man of great piety and learning He received at the hands of Sahaji the second of the Mahratta rulers of Tanjore liberal benefactions and was greatly respected for his learning He was also a musical composer whose com positions seem to have attained local celebrity His religious songs were composed in Telugu and were be lieved to inspire feelings of fervid piety He had five sons of whom Ramabrahmam was the last He like his father led a pious life But his poor circumstances soon led him to leave his ancestral home in Tiru

varur and settle in Tiruvayyar He eked out his existence as an eleemosynary poor, unspoiled by base avarice, or untainted by unworthy ambition An anecdote is mentioned of his unflinching determination not to receive the gift of a house made by the then Mahratta ruler of Tanjore who built fifteen houses to be given away to the most deservingly pious Brahmins Ramabrahmam was one of the fifteen selected on account of his piety But he was not worldly minded enough to accept the gift without murmur or gratitude The well intentioned donor, however, was no less astonished at this and admired his supreme indifference to material benefits, in consideration of that higher altruism which results from a single minded contemplation of the Supreme Reality, without fear of favour or frown from man, however exalted his position might be But being hard pressed for acceptance, he accepted it only to transfer it immediately to another who, like himself, was very destitute He had, according to one account, two sons, and, according to another three, of whom Tyagayyar was the youngest The uneventful life of Ramabrahmam, whom posterity would recognise only as the parent of his celebrated son, ended in the fourteenth year of Tyagayyar The latter alone followed in the footsteps of his father, while his brothers after leading prosaic, if not reputable, lives, passed away unknown to fame

Tyagayyar was early initiated into the study of Sanscrit and the Vedas, of which he became a zealous student Notwithstanding his orthodox bent of mind, he had an instinctive appreciation of tonal beauty which early exercised great fascination over him He apprenticed himself to one Sonti Venkataramana Iyer, to whom students of his time flocked for musical instruction As it has always been the case with genius he had soon learned all that could be taught by his master, even to his great envy In his ordinary pursuit of life he never for one moment forgot his religious duties which he practised with rare devotion He was such a devoted idol worshipper that when a partition of the family properties was proposed he was most anxious to be possessed of the family idols, which he secured even at the cost of more valuable property

Greatness and fame have always involved the adventitious aid of superstition, and nothing short of miracles would ever endow a hero with greater sanctity We are told that Narada, the celestial musician, appeared him in the guise of an aged Brahmin and presented him with a rare musical work known as *Swararnava*, to which Tyagayyar refers in his

Kriti Swararaga Sudharasa Yuta Bhakta as having been expounded by Siva to Parvati He composed many beautiful songs in praise of Narada His frequent Bhajanas—forms of religious worship accompanied by music—once so provoked his brothers that they removed the idols stealthily and threw them into the Cauvery Their sudden and mysterious disappearance threw him into such a state of consternation that he spent many sleepless nights in the awful contemplation of such a mystery till his feverish brain conjured up a vision of Rama who pointed out to him the spot where they could be found on search His joy knew no bounds when he discovered them on the identical spot in honor of which he composed songs which are unparalleled for their melodic perfection and intrinsic beauty Although DeQuincey thought that history built on anecdotage must be a tissue of lies still it must be admitted that many an anecdote in the lives of eminent men tends to point to phases of life whose probability is within the bounds of ordinary human experience For instance the story that Tyagayyar refused to pay a visit to the Maharaja Sarabhoji even at the latter special request with a view to hear him sing and bestow on him valuable presents cannot be wholly devoid of truth There can be no doubt that in his simple unpretentious life he felt no need to bask in the sunshine of royal grace He was proof against what the philosopher deems the trivial and fleeting fascinations of a court He preferred his own humble services to God to the flattery of kings who where but ordinary men in his eyes In his Kriti *Nidhichalasukhama* he interrogates himself as to which conduces to greater happiness was it the ephemeral treasure heaped by royal patrons or an unsophisticated communion with Rama? Such audacious disregard for and actual disobedience of a royal command is on all fours with his father's similar refusal to accept a benefaction at the hands of Sahaji It may be said of Tyagayyar what was said of Handel that in an age when artists used to live in a sort of domesticity to the rich and powerful he refused to be the dependent of any one and preserved his dignity with a jealous care Heredity would easily explain the nature of the temperament which could not but manifest itself in one whose environments were so circumscribed and whose ambition never strayed beyond the four walls of his house of worship

His holy pilgrimages to famous shrines undertaken at great risk and at a time when means of locomotion was far from easy were consistent

with his creed which enjoined them on every holy minded man While serving their purpose as a helpful factor in spiritual advancement, they proved a worthy source of inspiration in composing many a song which had attained a classical fame Like a true musician, he was satisfied to seize the sentiment of the scenes he visited, while he seemed to give but little attention to the plastic material, the picturesque fame which did not assimilate with the form of his art nor belong to his more spiritual sphere' He went to Tirumalai—the Upper Hill of Tirupati—whose great sanctity even now attracts countless numbers of pilgrims from the remotest corners of India At the time when he visited the Deity a screen was hanging in the front of the idol at the sight of which he burst forth in his famous song '*Thera thiyagaratha*' wherein he exclaims that the screen is nothing but his own veil of 'envy and arrogance' which he prays to be torn asunder Many of his well known krities, he composed in Srirangam, which he regarded as 'Paradise on Earth' His visit to Kovur is commemorated in a few songs which he composed in praise of Kovur Sunderasa and Amba A story is told of his having declined a gift of one thousand rupees from Kovur Sundara Moodeliar, a great patron of arts in those days But his disciples who accompanied him received and secreted the same in the palanquin in which he travelled Robbers getting scent of it, surrounded it in a thick glen of forest through which the cortege was passing Tyagayyar who knew that he possessed nothing of value ordered his bearers to stop and inform the robbers that they carried no treasure But the followers could no longer suppress the truth which they admitted to him He in a fit of rage abused them and hurled the purse of money from the palanquin But in the meanwhile, a strange phenomenon was occurring Two fair young, stalwart men, apparently belonging to the warrior class, were aiming their bows at the robbers who, instead of retaliating or fleeing for safety, stood there, as if petrified dazzled by the effulgent beauty of the handsome youths and dumfounded at their dexterity in using their bows After a short while, all was quiet, and the robbers seeing the young men disappearing ran to Tyagayyar for enquiring of him about the youths who dazzled them out of their wits He could not but admit that no such young men accompanied him but it instantaneously flashed into his mind that the young heroes were no other than Rama and Lakshmana

(To be Continued)

The three R's in Music

Presiding at the annual distribution of prizes at the Gandharva Maha Vidyalaya (Academy of Indian Music) Bombay H E Sir George Sydenham Clarke observed — A literature cannot exist until writing has been perfected and musical evolution in India has been hampered by the want of improved methods of recording and thus of permanently preserving its forms Until a general and thoroughly scientific system of musical notation had been arrived at real progress was impossible in Western countries which now have a rich and extensive musical literature That also is a problem which is beginning to be attacked in India and will be solved if the study of music tends more and more to attract the best brains of India His Excellency has a very good ear for music and has given audience to many an Indian musician His words have therefore a special significance Hindu Music is as systematic as it is scientific Unfortunately not only is its progress impossible but the deplorable neglect of the study of the three R s—reading writing and rithmetic in music—at least of the first two has been the cause of the isolation and stagnation of the art The best brains of India should therefore work together for its renaissance

Political and social causes led to this neglect The Vedic Rishis mostly lived in the forests and they were a free and happy race At this period Sir William Hunter observes the Hindus had their own scales of music and a regular system of notation had been worked out and the seven notes were designated by their initial letters After their migration into India political conditions changed and Hindu music sank under Mohammedan dynasties into a state of arrested development The late Mr Justice Muthuswamy Iyar says The wonder is that it survived at all considering the political tyrannies and other persecutions that India had to undergo Under the long ordeal of the Mohammedan conquest Hindu music was nearly crushed out of life and the patronage if at all afforded was very feeble The first three Moghuls were favourably disposed towards music but Aurangazeb deeply buried it Not till the days assumed a bright and prosperous aspect under the British supremacy the people were able to pay attention to the improvement of the fine arts and it is for the past 50 years the question of improving them especially music and its notation has seriously engaged the attention of the sons of the soil

Secondly, writing was very difficult till paper was invented and was avoided as much as possible The palm leaf was the chief writing material in ancient and medieval India Copper and stone were also used It is after the 16th century that manuscripts in paper appeared and in these adverse circumstances such a special art as music then was could not be expected to be transcribed on paper

Thirdly, it was always the practice with the Hindus to tax the memory more than the eye or the hand Once a piece of music was learnt it was never forgotten Music is even now mostly played from the memory and the advantage of writing is not recognised, because, a piece that is played from memory is tenfold sweeter and more stylish than the one played with the aid of the eye

Fourthly, the older musicians regarded the statement that music could be written on paper with the greatest derision and there is some truth in their opinion As the late Mr Chinnaswamy Mudaliar observes –

It is not always possible to express in words every idea springing in the human brain in a manner sufficiently clear to all It is so with music No notation however complete can fully or accurately delineate those magnificient fore shadowings of eternal beatitude which fill the imagination of the composer in those happy moments of his highest inspiration' Still, human ingenuity is such that it could bring within its reach things which appear at the first sight as utterly impracticable and it would not have been of great difficulty if our ancients had attempted to make the system of notation perfect

Finally, the non existence of harmony in Hindu music as understood by the Europeans to comprise of chords which consist of simultaneous production of notes may be taken as a factor which did not put the Hindus to 'the necessity of invention Melody is written conveniently in a line and chords may require two or three parallel lines at the same time Some of the notes may be of different duration or style of execution An attempt to record such a complicated set of musical notes would certainly have resulted in an endeavour to find out a better means of recording it

We must here record one good effect of the absence of notation in Hindu music It partly moulded its system It made the musician concentrate his attention to the individual sound and to appreciate its effect in all its phases and thus contributed to the perfection of the Aryan scale of music as pointed out by Mr Deval of Belgaum and of melody as exhibited in the numberless Ragas which are the peculiar characteristic feature of oriental music

There are however some persons who affirm that the notation as given in the ancient works is quite sufficient for all practical purposes But we think otherwise We do not wish to hide our defects under the cloak of patriotism We are of the opinion that our method of writing and reading music is as imperfect as the art is perfect Every intelligent musician is conscious of this drawback and the consciousness is exhibiting itself in various attempts at improving the old notation For instance publications on music are of late plenty in number Messrs Venkatesa Sastriar and Singara Char of Madras Pandit Vishnu Digambar and Venkatappa Meenappa of Bombay Subrama Dikshitar of Ettyapuram and several others have come forward with treatises on the subject but no two of them have adopted the same method in writing music Every writer has invented a set of symbols that best suited his own fancy and succeeded in drawing only a limited set of followers Of these the late Mr Chinnaswamy Mooda liar entirely adopted the western method So did Raja Sir Sourindra Mohan Tagore of Calcutta Subrama Dikshitar has devised his own system which is one of the best and the most intelligent Pandit Vishnu Digambar has a method of his own so that the notations given in the ancient works is imperfect and insufficient and it exists only in name but not in practice

Again the cultivation of music as an art began in the Vedic times The Hymns of the Rig and Yajur Vedas were set to music at a very early period It continued steadily to progress passing through several intermediate stages of growth There must have flourished intelligent scholars representing each of these stages Still we have no trace of pieces which are characteristic of these different periods Coming to the modern period beginning with the birth of Tyagayyar we find that valuable compositions are being lost by hundreds Every musician composes songs only to avoid the difficultly of having to learn another's and these die away with the composer Even if they survive they assume different forms and each singer difiantly holds his own version to be correct The poverty of Hindu muscial literature is patent and the absence of a system of notation alone is responsible for it

Thirdly the main points that are to be expressed in music writing are (1) *Pitch* (2) *Time* and (3) *Grace* We should know how high or low a note is how long it is and whether it is plain or ornamented (1) Hindu music recognizes only three octaves the Mandra Madhya and Tara

These cover a range which a good human voice can traverse According to the old method the notes of the Mandra and the Tara octaves were marked by 0 or 1 placed over each of the notes, while those of the middle octave were left unde noted These distinctions are entirely overlooked by the modern writers and they substitute little dots over and above the notes This arrangement looks clumsy and the writing becomes close and congested (2) The units of measurement for counting time are about sixteen in number They are Druta, Laghu, Virama, Pluta, Kalaprada etc Each of these has a representative symbol which is nowhere used by the modern writers The graces are about ten in number and the method of their representation is very unsatisfactory In this way we see that the system of writing music is even now quite unsettled and it is therefore very difficult to evolve out of this chaotic state a system which will have the advantage of universal acceptance What then are we to do? What system shall we adopt? Our simple answer is, 'Adopt the European staff notation, because it is recognized as the most scientific by the whole of the civilised world

We have heard it remarked that we are anglicised in several respects and should prefer our national system of writing music This statement is unwise, because there is no question of nationality involved in adopting a system of writing that is most expressive We have our Vedas in English and our Puranas Why not we have music also? Nations become great when they cast off their defects and assimilate whatever is good in the outer world Reformation is a sign of progress and conservatism of stagnation Besides, there is a process of equalisation of two different civilizations now going on in India ever since the contact of the Indians with the English The silver wedding", as one of His Mejesty s Viceroys observed " which glimmers on the horizon of the future between the civilization of the West and the civilization of the East ' is near at hand In arts and industries, in science and in religion, assimlation goes on and acts as a great instrument in knitting the hearts of the nations together and music is no mean agent for such a purpose The adoption of the staff notation taps another source of pleasure which the two nations can commonly enjoy and appreciate The gulf of between the Indian and English systems of music will also be bridged Hindu music will be diffused throughout the length and breadth of the Empire Even the best Hindu music book of the present day, the Sangitha Sampradaya Darsini of Subrama Dikshitar cannot cross the banks of the Tungabhadra nor the works of Pandit Vishnu Digambar of Bombay ever find their way into the Deccan chiefly owing to linguistic difficulties, but Hindu music written in the staff notation will closely accompany the English language in its triumph over the whole world

Before recording the other advantages and the disadvantages of the staff notation, we proceed to explain the system

(To be continued)

I —(IRIRAJASUTA

R a=B ng la
T l =Ad
Pallavi

Compose
TYAGARAJAYYA

SRIGANANATHAM

Raga, Harikamboji ♯R, ×G, ♯D, ♯N
Thalam Rupaka 2+4/6
Composer DIKSHITAR
(Hindu) s r g r r g m p d p m
Sri ga na na tam bha ja re chi ta pa ra
Pallavi
sa kti yu tam Na ga ya gna su tra dha ram
Anupallavi
na da la ya nai da ka ra m A ga ma di
sa nnu tam a khi la lo ka pu ji tam
Yo gi sa li bha vi tam bho gi sa yi se vi tam
ra ga dve sha di ra hi ta ra ma ni ya hri da ya mu di ta i
Repeat Pallavi in the end
Sri gu ru gu ha sa nmu di tam chi nmu la ka ma la sri ta ni

III —VATAPIGANAPATIM

Rag —Hamsadhvani
Tala—Adi
Appu

Composed by
MUTHUSWAMI DIKSHITA

Anupallavi
Bhu ta di sam se e e e vi ta cha ra nam nu ta bha a u ti i la pra pan cha bha ra nam
Anupallavi
Vi ta ra gi nam Vi nu ta yo gi nam Vi swa a ka ra nam Vi ghna v ra na am
Charanam
Pu ra kum bha sam bha va mu ni va ra pra pu ji tam tri ko o na ma dhya ga tam
Pu ra ri pra mu kha dyu pa si tam mu la dha ra kshe tra a a sthi tam
pa ra a di cha twa ri va ga tma kam pra na va a a a swa ru pi va kra tu un dam
ni ran ta ram ni ti la chan dra khan dam ni i ja a va ma ka ra vi dru te kshu da an dam
ka ram bu ja pa sa bi ja a pu ram ka lu sha vi du ram bhu u ta ka a ram
a na di gu ru gu ha to shi ta bim bam Ham sa dwa ni bhu shi ta he e ra am be za

NOTES

The words of the pieces above printed run thus —

1 *Pallavi* —Giriraja utra taniya sidava

Anupallavi —Suranathu mukhuruch tu pada yuga
Paripalaya mam ibharaja nuta

Charana —Gananatha paratpara samkara
Agama varidhi rajanikara
Bhamirajukhana Vighnanivarna
Ranasambhava Sri Tyagaraja nuta

2 *Pallavi* —Sri gananatham bhaj re
Chitta parasul tiyutam

Anupallavi —Nagasutra yagudaram
Nagayagna sutradharam
Nadalayanandakaram

Chatanam —Agamadi sannutam alhla loka pujitam
Yogisali bhavitam bhogisayi sevitam
Ragadeshadi raman ya hridaya mud tam
Sriguruguhasanmuditam chidu mukha
Umalasrita n

3 *Pallavi* —Vatapi ganapatim bhajeham
Varanay m Varapradam

Anupallavi —Bhutadi sam ra vinuta tatchrana m
Bhutabhauti kapanchaka bharanam
Vitarag nam vinuta yoginam
Viswakaranam vighnavaranam

Charanam —Muru hera bi

These songs are composed in praise of God Ganapati (vide stanza No 1 Raghuvibodha) The first two are very ordinary The last one is favourite with all great scholars in S India who seldom fail to sing it at the commencement of performances Certain symbols which are foreign to the English system are used in music writing to be explained in the succeeding issues The letters A B C D &c placed *above* the staff at the beginning of a bar mean that that bar is to be repeated in part or in full where they stand *upon* the staff as A/R A B/R &c (vide page 15) While playing the pieces use C G C *i e* lower *sa pa* higher *sa* as a sweet soft drone but never use accompaniments according to the rules of harmony in English music

We begin easy and graduated exercises and songs from July by which time the explanation of staff notation will be completed

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Mysore A Music Competition Sirdar Mr M Kantaraja Urs B A assisted by Mr H Lingaraja Urs had arranged an interesting musical treat in connection with the wedding of H H The Yuvaraja of Mysore The State music pandits were required to compose each a Raga malika i e a piece of music in which twelve Ragas or different scales were used and a handsome reward was offered for the best composition Vidwans Veena Subbanna Veena Subbarao Veena Subramanya Iyah Bidaram Krishna

nappa, Vasudevachar, Karigiri Rao and Jalatarang Appadurai Iyengar entered the lists Their Highnesses The Maharaja and the Yuvaraja heard all the compositions in the Summer Palace and were highly pleased Music is very difficult to judge, especially in a competition as each piece seems to be the best while it is in the ring It was thought that the harmonious combination of vocal and instrumental music of Mr Subbanna would win the day Mr Krishnappa's sonourous voice was a powerful rival Mr Vasudevachar's special knowledge of Sanskrit combined with a sweet South Indian style could not be neglected How to reject the masterly accuracy of time and the sternness of style displayed by Mr Appadurai Iyengar? The age and experience of Messrs Karigiri Rao, Subba Rao and Subramanya Iyah were also to be considered The time that elapsed before the final hearing was one of great suspense and anxiety In the Royal Palace the compositions were again heard and His Highness with great prudence and wisdom, ordered that a pair of shawls and a sum of rupees one hundred be presented to one and all the Pandits

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Trivandrum A distinguished young Musician —There has lately come from Tanjore a young musician by name Mr K T Nataraja Pillai, son of a distinguished Gayan Mr K M Thurmalingam Pillai of Tanjore and he has elicited the admiration of the Trivandrum public by his Hindustani vocal music sung to the accompaniment of the harmonium which he played with much elegance and skill His voice was remarkably clear and mellifluous and reached a very high pitch The inhabitants of Thampanur (a village in Trivandrum) in recognition of the merits of this young musician, presented him with a gold medal on the 18th Feb 1911 The Tamilian Association of Trivandrum, Siva Prakasa Sabha, presented him also with a gold medal His father Mr Thurmalingam Pillai deserves special mention as a specialist in Hindustani Music and as a bold and majestic singer The father's music was a fitting complement to the exquisite performance of the son

(We have received a copy of the programme of music played by Mr Pillai It is very interesting as there is a happy combination of South and North Indian Music Karnatic Kritans ie Kappi Narayani and Madhyamavati Hindustani pieces in Amir Kalyani and Lilaval must have formed a good set off to each other and the entertainment—unique in character—must have been a successful one)

INDIAN AND WESTERN MUSIC

A CONTRAST

(We reserve our remarks on the following extract from the *Madras Mail* dated the 22nd February last)

Lovers of a noble art must have welcomed the establishment of a School of Indian Music in Madras and must have rejoiced that it has as its High Priest a man of such conspicuous ability as the Hon'ble Mr. V. Krishnaswamy Iyer. The Society has undoubtedly an uphill task before it; if it be true that Indian music is in any way represented by the temple dancing girl whose name unfortunately is to most people associated with music only in a secondary sense. The nautch girl or the Devadasi has absolutely no place in the daily temple worship and it is significant that she is not on the establishment of perhaps the most sacred temple in all South India that of Venkateswara at Tirupati.

If the nautch music is the true standard of Indian music and ought to be purified what becomes of the contention that Indian music is so soul uplifting? And if on the other hand the true Indian music and the nautch have nothing in common artistically speaking the sooner the fact is realised the better.

There is a certain class of advocates for Indian music who whether from real conviction from a certain feeling of sympathy or from mere prejudice apparently seek to exalt Indian music by comparison with its Western sister and the point which this class loves to make and to emphasise is that Indian Music possesses many more notes and far more delicate gradations of tone. This is a purely fallacious argument. It may be true that the subdivided chromatic scale suits the genius of Indian music as it certainly does not suit the European variety but it by no means follows that Indian music is therefore a higher art or even that it has greater possibilities. One might as well argue that because the French language has more words than the English French literature must necessarily be superior. It is surely admitted that while there are good and bad compositions in both languages by writers with the same materials at command the highest French literature does not excel the highest English literature by reason of the number of words or the delicate gradations of meaning though opinion may differ as to the respective quality of the genius of the two languages. Similarly in music the most delicate gradations of tone are known as the chromatic scale but Spohr who is particularly fond of chromatic passages rarely not only below Beethoven and Mozart but also below Schubert Schuman and Mendelssohn. Neither can it be said that complexity of orchestration leads of necessity to better results for there are many musicians who prefer the quiet orchestration of Mozart with its reliance on strings to the more intricate brass of Wagner and to the mountainous complications of the new school whose leader is Richard Strauss. Nevertheless it may fairly be argued that whatever possibilities Indian music may possess by reason of its quarter tones they are at the present time more than counterbalanced by the far larger range of instruments the far greater possibilities of combination and the immense power of control of sound ranging from the merest whispering *pianissimo* to the most crashing *fortissimo*. Instances of

this could easily be multiplied The chattering audience is often unaware that the orchestra has actually begun the Prelude to *Lohengrin* or the *Pathetique Symphony* of Tchaikowsky so low is the sound while perhaps the best instance of the gradation from soft to loud is the *Scherzo* of Beethovens *C Minor Symphony* leading up to the final march What has the Indian apologist to put against the three great divisions of his orchestra into strings wood wind and brass together with the attendant drums cymbals and other appurtenances? Could any Indian orchestra approach even in its own fashion the magnificent sweep of the Valkyries through the air or the tender murmurings of the forest in *Siegfried*? But it may be argued on your own showing the genius of East and West is not the same Indian music does not want and is not fitted to mimic the rush of horses or the movement of leaves If any such argument be used the retort is surely obvious Indian music suffers by its evident limitations

It seems to be admitted even by its most ardent apologists that Indian music is for the most part confined to two themes the erotic and the religious The hymns to Love which very often approach—to European ears at least—perilously near the borderland of decency may be passionate voluptuous delightful They may play on the whole gamut of feeling which is awakened by the subject of love but it can hardly be contended that they arouse the higher emotions by which the soul is transported into an ampler æther and a diviner air The religious hymns stand on a different footing but even granting that they achieve the perfect ideal of sublime conception wedded to immortal music they do not embrace all the various passions some lower some higher which are capable of expression in music Setting aside purely instrumental music from the single *veena* to the Indian orchestra on the one hand and from the Chopin Pallads to the *Ninth Symphony* on the other—and here there can surely be no question that the Western music has an infinitely wider range—let us compare the songs alone of the two methods

Indian music then has more to learn from Europe than mere notation The delicate gradations of sound so unsuited to European music as we know it may be better adapted to Indian genius and may appeal more strongly to Indian taste but it still remains for India to widen the scope of her compositions and to remember that if she cannot always appeal to the highest there are other alternatives than an appeal to the lowest emotions of the human race Moreover it seems to be assumed that some emotion capable of a lable must be aroused and this is perhaps the reason why in comparing the two systems the noblest form of European creation the symphony to which there is probably nothing analogous at all in Indian music is too apt to be ignored

So we may be permitted to hope that when Indian music has learnt to widen the scope and to be content to appeal to the sense of the beautiful alone a composer may arise until by process of evolution we obtain creations fit to rank with those of the West Whether the delicate gradations of Indian tones and the nature of Indian musical instruments will ever be fitted for the production of the true symphonic music I cannot say but so long as that is denied to her, so long will Indian music be shut out from the highest form of musical expression —W A

Ex & Ed. 289-10-3 (1)

Extract from the report of the Head Master, Normal School Mysore

x x x

Mr Krishna Rao teaches Music for four hours in the week to the Normal students In the earlier part of the year instruction is given to all the students attending the two Training classes but after a few months a selection is made of such as show an aptitude for the subject and instruction is thence forward confined to the students thus selected Their number last year was 18 All of them appeared for the Final Certificate Examination and 9 were declared to have passed in singing The number of Normal students that were taught Music in 1908 and 1909 were 4 and 18 respectively

Thus the total number of teachers to whom Mr Krishna Rao has given instruction in Scientific Music is 40 during the past three years

x x x x x

The work of Mr Krishna Rao with the Normal students, apart from that done by him in connection with the special Music class, is in itself very important and so long as singing has a place in Elementary Education there is a real need in a Normal Institution for a competent Music Master

(Extract)

Inspector General

TNR

(8

No 6-21 289-10-3

Sir,

With reference to the report called for by Government on the work done by me in the Normal School since my appointment as Music Master, I beg to submit as follows --

The evening class open to the public was formed in September Its strength at present is 12 Of these

2	are students	of the	Ayurvedic College,
3	"	"	Maharaja's College,
1	"	"	Engineering School,
1	"	"	Marimallappa's School,
2	"	"	Merchants,
1	"	"	Teacher in the Practising school
2	"	"	students in the Normal School

The number of hours devoted to this class is 9 per week at the rate of 1½ hours a day from 5 to 6-30 P.M. Owing to the increase in the strength of the class this is enhanced to 2 hours a day till 7 P.M.

I beg to submit in this connection the teaching of music differs from that of other subjects in two respects (a) Individual attention is more necessary in Music as each student is to be separately tested whether the notes he produces are of correct pitch or not and this cannot be done when he sings in unison in company with others Also, other students will have to sit ~~quite~~ quiet at this time so that every student forms practically a separate class by himself and the present strength of 12 cannot therefore be increased

(b) The teaching of Music for 3 hours a day is a sufficient physical strain as unlike in the teaching of other subjects, the voice is to work at an inordinate (sometimes the highest) pitch

Ever since my transfer to this department, I have been devoting the morning hours to the study of the Art, which cannot but result in great improvement The benefit conferred upon the public may be gathered from the following activities

A Lectures delivered on Musical subjects followed by performance in the Veena delivered in

i The Normal School, Bellary,
ii The Gayan Samaj, Poona,
iii The Ladies Club, Poona Contonment,
iv The Social Club, Belgaum,
v Vidya Vardhak Sangha, Dharwar,
vi Industrial Exhibition, Mysore,
vii The Gayan Samaj, Bangalore

B Performances on the Veena before

i South Indian Association, Bombay,
ii The Gandharva Maha Vidyalaya, Bombay,
iii H H the Maharaja of Panna, Bellary,
iv H H the Maharaja of Mysore

C Harikatha performances in which Music is used for a very sacred purpose, before

i H H the Maharaja of Mysore,
ii T Ananda Rao, Esq , B A ,
iii Harikatha Samaj, Bangalore

Higher Books on Hindu Music

The great object I had in view was to translate all the Sanskrit works on Music, which are unknown to the public at large and to write higher treatises on the Art As the cost of their publication was very heavy, I began to publish a periodical called the "Indian Music Journal" a copy of which is herewith submitted

All the subjects originally intended for publication in a book form as well as translation of original Sanskrit works will be included in the journal I have also submitted a separate application to Government praying for patronage to the Journal

I have the honour to be,
Sir,
Your most obedient servant,

(Sd) H P Krishna Rao,

Music Master, Govt Normal School, Mysore

"COPY"

, Inspector General

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Diary No of letter replied to 429

Proceedings of the Government of His Highness the Maharaja of Mysore

GENERAL AND REVENUE SECRETARIAT

( )

the 19

Date of issue 26 3 12

Signed by Member

READ-

G.O No 873-5 Gr.357-07-5 dated the 25th July 1908 sanctioning the appointment of Mr. H.V. Kinkini Rao as Music Master in the Normal School, Mysore, as a tentative measure on Rs 50 in class 50-10-2

2 Correspondence ending with letter No 6548/52 dated the 15th July 1911 from the Dept of Edn. in Mysore Requesting the

over

SUBJECT

GPE—10 000—19.4.10

attd & corrd

26/3/12

Confirmation of Mr. ~~[illegible]~~
H. P. Venkata Rao's ~~[illegible]~~ appmt.
as Music Master in the Normal School.

Order thereon

No 7002-3
Edn 289-10-12 26.3.12

Govt. direct that the appointment should continue for another 3 years on probation in the meanwhile they would like to see how singing masters trained & successfully passed out

11.3.12

For Secy

12/3/12

To the Dept of Edn
& Comptroller thro Br II

11/3/12